

Of them, Miss Cecilia Beaux, a full Academician—The Others Associates—Almost All of Them Dominant Portraits—Medals, Prizes and Other Recognitions of Their Art.

PART I.

In the membership of the National Academy of Design there are fifteen women, thirteen of whom are painters. The Academy seems to have been about slow in admitting women as the National Sculpture Society used to be, for some of the best among the women painters came into the Academy through their membership in the Society of American Artists, the two organizations being merged. As it is Miss Beaux is the only full Academician, the others being associates.

The two who are not painters are Mrs. Jessie Potter Vonnob and Miss Evelyn Langman, the sculptors, and as their work was dealt with in THE SUN's recent

Miss Beaux was not a pupil of Carolus as Sargent was. Her painting, however, speaks for itself and its excellence has been recognized everywhere.

She was a pupil of William Sartain, the Academician Julian and the Lamar school at Paris. Four times the Mary Smith prize of the Pennsylvania Academy of Fine Arts was awarded her. She has received the gold medal of the Philadelphia Art Club, the Dodge prize of the National Academy of Design, the gold medal of honor and the Temple gold medal of the Pennsylvania Academy of Fine Arts, bronze and gold medals from the Carnegie Institute and gold medals at the Paris exposition of 1889, at Buffalo and at St. Louis. She is a member of the Société Nationale des Beaux Arts, a very difficult society to get into.

She is a native of Philadelphia and is represented in the permanent gallery of the Pennsylvania Academy of Fine Arts. In the summer and fall she lives at East Gloucester, Mass. She has been painting in New York and Philadelphia this winter.

One of Miss Beaux's best portraits is that of Richard Watson Gilder, a quiet, low toned canvas. She has also



MOTHER AND DAUGHTER. BY CECILIA BEAUX.

When she exhibited these portraits in miniature in Boston recognition was instant and her place on the road to artistic success assured.

In 1900 and again later she exhibited in the Salon. Of her portrait of J. Alden Weir's daughter a Boston writer described as "Boston's most distinguished art critic" wrote: "If there has ever been



LUCIA FAIRCHILD FULLER.

any better miniature painting than this we do not know it."

Among the other portraits painted by Miss Hills have been those of J. Appleton Brown, Miss Mildred Howells, Miss Beatrice Herford, Paul Leicester Ford, Mrs. Edwin H. Blashfield, George Mifflin of Boston and members of the Emlen Roosevelt family in this city. She also does such idealized heads as "The Flame Girl" and "The Fire Opal." For the latter



PORTRAIT OF MRS. LOUISE COX. BY KENYON COX. In the permanent collection of the National Academy of Design.

she received a prize from the Corcoran Art Gallery, Washington.

The other honors she has won, which have been on exhibits of groups of miniatures, include a medal from the Art Interchange, a medal from the Paris exposition of 1889, a silver medal at the Pan-American exposition at Buffalo and a gold medal at the St. Louis exposition. She is a member of the Women's Art Club, the American Society of Miniature Painters and the Water Color Club. In



LAURA COOMBS HILLS.

the summer Miss Hills lives in a bungalow of her own planning at Newburyport.

Mrs. Fuller is a miniaturist. She began her study of art in her native city of Boston at the age of 16 in the Cowles school under Dennis M. Bunker. Soon afterward she came to New York to study at the Art Students League under William M. Chase and H. Siddons Mowbray, and she describes Kenyon Cox's anatomy lectures at that time as having been a great help and delight to her, so they probably played their part in enabling her to produce the well drawn nudes which she has sometimes exhibited.

She has abroad a good deal, studying the galleries of London, Paris and Holland, and worked hard at painting also outside the schools. She first began exhibiting before she was 20, doing at that time large pictures or portraits in oils.



PORTRAIT BY LOUISE COX.

She married Henry B. Fuller in Boston in 1898 and the next year turned to miniature painting, to which she has principally confined herself since.

Among the many miniature portraits that she has done are those of Mrs. J. Pierpont Morgan, Jr., and her children, Mrs. Harry Payne Whitney and her children and Mrs. W. B. Osgood Field and her children. She has also done some pictures—miniatures, one of them entitled "Girl Drying Her Feet" and another "In the Days of King Arthur," the latter embodying portraits of her own children. Though she does not find much time for the picture miniatures she herself regards them as the best things that she does.

Mrs. Fuller is represented in the collection of William T. Evans, John Galsworthy, George A. Hearn, David P. Kimball, Mr. Flower and others. She received a bronze medal at Paris in 1900, a silver medal at Buffalo and a gold medal at St. Louis. She is a member of the American Society of Miniature Painters. Her summers she spends at Cornish, New Hampshire, where she has a studio, but her portrait work brings her to New York for the winter.

Miss Genth has come very rapidly to the front and her painting is such that the men say of it that there is nothing about it to suggest that it is a woman's work. She used to live in Philadelphia, but removed to New York last year.

She was born in Philadelphia and studied there at the Academy of Design under Elliott Daingerfield. Later she won a fellowship of the Pennsylvania Academy of Fine Arts, went to Europe, studied a year with Whistler, and after returning home went back several times to Europe and painted through France and Germany. She did some very attractive canvases of the Rouleau waterfront, besides landscapes and figures of the Old World, and was just becoming known for them when she turned suddenly to the line with which



THE FLAME GIRL. BY LAURA COOMBS HILLS.

now her name is synonymous, the outdoor nudes.

For years the men painters in this country have been afraid to exhibit nudes, even when they wanted to do so, and have confessed it. Miss Genth went ahead and exhibited them and walked to success.

"And," said she a few days ago, "the people seem to take very much more interest in these figure canvases than they did in the landscapes and the other things that I did."

Now Miss Genth is known as a painter of outdoor nudes and seems to have found in them her best expression. Her artistic love appears to be that of the ancient poet of the good old summer time who wrote:

My love in her attire doth show her wit,
It doth so well become her;
For every season she hath dressed fit—
For winter, spring and summer.

No beauty doth she miss when all her robes are on,
But beauty's self she is when all her robes are gone.

"How did I come to do it, why turn from my other works to these?" said Miss Genth. "Because to me the most beautiful thing in the world is the human figure outdoors. It was when I was painting my Brittany canvases that I first tried the experiment. I wanted to do it and I took a model and posed her outdoors, and I was immediately filled with a feeling of resentment at all the beauty I had been missing."

So now she drapes her figures with sunshine, cools them with shadows and lodges them in a new garden of Paradise. They rest themselves clinging to a kindly bough or mirror themselves in still woodland pools. Their titles tell their story, "Spring," "Reflections," "Adagio," "Golden Days."

Would you believe that she finds the secluded spots necessary for this work not very far from New York? Summers in the Catskills or the neighboring Pennsylvania mountains. Perhaps even among the Westchester hills, afford to her discerning eye the setting she desires and there she takes her models, who sometimes have to exhibit the qualities of heroines, for even a toughened fisherman knows that mosquitoes in the woods are no joke. Some models might perhaps match the stories of the summer girls who are tattooed by the sun with the patterns of their shirtwaists by stories of a tattooing of foliage on a still and blistering day. One model whom Miss Genth knows of she says ought to have a gold medal, she is so good under trying circumstances.

One of the first of these canvases of the new order that Miss Genth did was "The Bird Song," which the Carnegie Institute bought. The Brooklyn Institute bought her "Pastoral." Mr. Evans purchased the "Adagio" for the Washington gallery. Mr. Hearn has one of her canvases and she is represented in other collections in New York, Philadelphia and Rochester and in the Creamer collection at Dortmund, Germany.

She won the Mary Smith prize at the Pennsylvania Academy of Fine Arts and the Shaw Memorial prize at the National Academy of Design in this city. "Golden Days" and "Spring" were invited to the Berlin exhibition that is now on, and she is sending "Reflections" to the Carnegie Institute exhibition this month.

Mrs. Cox is the wife of Kenyon Cox, the artist. She is now in Europe, where Mr. Cox expects to join her later in the year. She was born in San Francisco and came to New York to study at the National Academy of Design and the Art Students League, where she studied chiefly under Kenyon Cox, "and there's a part of the story," as the little girl said right away. Mrs. Cox is known especially for her portraits of children, good work but not at all in the manner of Miss Beaux, being "closer" and with the "handling" less evident, though she sometimes paints portraits of women also.

She was a painter before she married



LILLIAN GENTH.

Mr. Cox and at first did decorative work and work in stained glass and also some nudes in figure compositions. In fact her change to a portrait painter of children was more or less accidental.

It was an outgrowth of her desire to have portrait records of her own children and their progress from babyhood. She painted her son when he was small and when the canvas was exhibited it attracted some attention, and the way to the specialty for which she is now recognized followed. She won the Hallgarten prize at the National Academy and received a bronze medal at Paris in 1900 and silver medals at Buffalo and St. Louis.



"IN THE DAYS OF KING ARTHUR." BY LUCIA FAIRCHILD FULLER.

articles on the women members of the sculpture society it will not be further repeated at the present time. The painters are: Miss Cecilia Beaux, Miss Lillian Genth, Miss Lydia Field Emmet, Mrs. Rosina Emmet Sherwood, Mrs. Louise Cox, Mrs. Edith Mitchell Prell, Mrs. Lucia Fairchild Fuller, Miss Laura C. Hills, Mrs. Dora Wheeler Keith, Mrs. Mary Fairchild Low, Mrs. Amanda Brewster Sewell, Miss Adelaide Cole Chase and Miss Fidelis Bridges.

Their work is varied, covering portraiture, landscape, the figure and miniature painting—it may be pointed out that some of them is known distinctively as a painter of flowers—but almost all of them are dominantly portraitists and most of them are known as portrait painters only. They are represented in various collections and museums. Works by some of them are to be among the United States exhibits at the International Fine Arts Exhibition which is to be held this summer at Buenos Ayres and in the autumn at Santiago, Chile.

The women are enthusiastic over Miss Beaux, as indeed are the men, and young women art students are resentful if in speaking of her any one persists in mentioning her as a woman painter instead

of painted portraits of the president of the Pennsylvania Academy of Fine Arts and his wife, Miss Beaux is an excellent conversationalist. Her portrait work has been largely among the people whom Mr. Gilder may be taken to typify.

Mrs. Fuller and Miss Hills are at the top in miniature painting. Miss Hills clings to Boston. Mrs. Fuller, who used to be in New England, is now living in New York. Both do portraits and idealized heads or figure subjects, and Mrs. Fuller does some nudes which her fellow artists have highly commended.

Miss Hills has reached her place by devotion to her work without the aid of any particular master. She studied for a couple of seasons at the Art Students League in this city and a season at the Cowles Art School, Boston. She also lived in England for a year.

For a little while when she was at her early studies she did some Christmas card designing, but soon quit it to work in pastel, in which she did both figures and landscapes which soon began to attract attention from the critics. It was not long after her pastels had brought her to public notice that the Women's Educational Union began to arrange its elaborate entertainment in Boston. "The



"SPRING," BY LILLIAN M. GENTH. (Invited to the Berlin Exhibition of American Paintings.)

of merely as a painter and instead of considering her work merely as painting without reference to sex. A man painter at the top of his profession in this country said of her the other day: "She is the best woman painter in the world."

The good painters do not enjoy being likened to Sargent, no matter how great their admiration of him, for it seems to imply a lack of personality or of individuality, yet it would be hard to suggest Miss Beaux's school without mentioning Sargent or Carolus Duran, although

Pageant of the Year," and Miss Hills was asked to take charge. She did so, arranging all the decorations, costumes and dances to such good effect that the pageant was one of the most successful spectacles ever given in Boston.

It was a few years later that Miss Hills really began her life work, miniature painting. According to the story she angled from among her friends and acquaintances in one long summer at Newburyport half a dozen or so of the handsomest and most paintable girls and in due time had them all on ivory.